

gleaner



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POOR WILLIE

by John Mertz

Little Willie Tolliver had been kicked in the teeth by life, and kicked hard. He was born in Cleveland in '25, but Willie didn't know who his parents were or on what day he was born. He was left on the front steps of a precinct station, a skinny, dirty little kid, wrapped in rags. He rather expected his name was given him at the institution, in honor of one of the Victorian matrons that supported "the place" as he called it, always with a distinct twinge of distaste. But he really didn't give it much thought—he grew up with that name and it stuck.

He learned early to hate "the place"—he and thirty-five other orphans stuck in a disinal delapidated mansion, with its brown woodwork and faded lavender walls. Three elderly dowagers "counceled" the "brats" as Willie had often heard the hawk-nosed one called them (the other two treated the kids more like grandmothers, but couldn't get away with it when "Crap-face" was around).

Of course, with the Depression and all, things were rough all over, but Willie might have been able to understand that better if he wasn't kept restrained behind dirty windows, with nothing to do but play with broken-down toys collected from fortunate children who'd already put them through the mill, and nothing to look at but brown woodwork, and faded lavender walls.

He'd made his first break when he was only five and had made it no further than the high brick wall along the street when "Crap-face" caught up with him and dragged him back, giving him a lively wallop in the bargain. He pouted over that for a couple of months and tried again—this time he was three blocks from "the place" when a cop asked him where he was going (Willie hated cops) and brought him back.

It wasn't long, though, before Willie learned a few tricks of his own—the

unlocked window on the second floor next to the drain pipe; the hole in the wall behind the hemlock in the east corner.

By the time he was twelve, he'd already been pinched a few times for stealing apples—once he even got into a cash drawer in the A&P. He was on the book, but to Willie, still cooped up in "the place" for the most part, the cops were there and he was here, so it didn't make any difference. Besides, the rest of the kids looked up to him—he was tough, and he always managed to bring something back for them on each of his sorties.

He was thirteen when he made his final break. He made his way to Skid Row, and, quickly deciding that had nothing to offer him, he jumped a train in the yards.

One sleepless night later he jumped off—in Kansas. He wandered out into the rural area outside of Kansas City and got caught stealing a chicken. The farmer made him work off the loss chopping woad, then offered him a job—thirty dollars a month, and a bed in the barn. Willie thought that was a gold mine—he worked hard, looking for that first month's pay. It never came. He worked for a few more weeks, then, finding courage in his rights, demanded his pay—and got thrown in the dust for the effort.

Again he wandered around. He was learning—fast. He grabbed another train, this time one East, and ended up in Pittsburg. The mills were at the height of their capacity, flaming and coughing smoke around the clock to keep up with the demands of total war.

He landed a job in the slag pits, dumping cars of bubbling waste down into the dump basin. Willie was doing a man's job in the slag pits, but Willie was more experienced in the deceptions of life than most men twice his age. He worked the mill through the war years, accumulating quite a bun-

dle in the toe of his shoes. Then he met Sylvia—just a backstreet B-girl, but Sylvia was something new to Willie—something slender and curvaceous he hadn't experienced before—he lost his money and his shoes in a flop house sortie—it wasn't worth it.

With the war over, production lagged; workers were laid off. Willie was one of the first, the manager said he'd just discovered Willie's real age in the records for the first time—he was too young to be working in the mill. He drew a week's pay and walked off.

Another train—New York. He wandered around, winding up in a pool hall, running errands and keeping shop during the late hours.

There, he met the bookies, and through them learned to know the horses. Willie soon found you don't often win—but you stand a chance, a chance that'd been denied him all his young life. He learned to love the horses for that very reason, and soon he was their slave, working not to feed himself, but to feed his irristable desire to gamble. Someday—if he hit it big—Willie was going to buy himself a brand new blue suit, a black shirt, a yellow tie, and a pair of those flashy Italian shoes.

Last week, Willie finally hit it big—a long shot on the daily double netted him \$300 after the bookie took his cut and he paid all his debts. Three hundred bucks!

He bought his blue suit, his black shirt, his yellow tie, and his flashy Italian shoes. Now he was in style, and he still had money to burn. That night he carefully laid his clothes out and took a hot shower—a horrible ordeal but when you can afford it, you're supposed to like it.

He slept late. The next morning he went out and made his way downtown. Breakfast at one of those Horn & Hardart Automats then a bus from the Port Authority to Belmont. This

(Continued on page 4)

EDITORIAL

WHAT IS LITERATURE?

During my tenure as editor of this publication I've learned that literature has a wide and varying spectrum. To really define literature as it applies to the *Gleaner* was my first big step in editing the magazine.

A dictionary defines a literary magazine as being "made up having the nature of, or dealing with literature: all writings in prose or verse, especially those of an imaginative or critical character, without regard to their excellence: often distinguished from scientific writing, news reporting, etc."

I have found that editing a magazine can be hard work; but its rewards are many. There are two basic questions that confront me before each and every issue is sent to the press: (1) Do I have the type material that my readers want to read? (2) What do my readers want to find in the *Gleaner* when it appears on campus? Both of these questions can be answered only by discussion with fellow members of the student body and by suggestions volunteered by the readers.

We have received several opinions, in particular, either for or against technical reports in the *Gleaner*; some people seem to feel that this type of essay has no place in a literary magazine. After consulting with staff members and discussing the issue with fellow students, I have come to the conclusion that, since this is a college of "Science and Agriculture," reports or essays on progress and findings within the realm of science are of interest to our readers and a direct asset to the broadening of the education of the students of the College.

I feel that the *Gleaner* is and must be the sort of publication in which any student may express himself creatively, whether it be in the interest of literary accomplishment, commentary, or educational essays.

The need for greater flexibility in our educational program this year brought into sharp focus the necessity for revising the *Gleaner* into a more interesting and different publication. As each issue appears you will find new and varied changes. The editors feel that each issue needs improvement.

BOBBY

by William Shumaker

What a nice day it is. Look at all the people in the street. What a beautiful day. All the people are pushing. Stop pushing! I hate people pushing! There's a side street. Now I am away from them. They can't hurt me anymore. Why do people want to hurt me. They are nice to me. Why can't other people be nice to me like children? Look at the little boy. He wouldn't hurt me. He has such nice blonde hair, so soft and smooth; I would just like to touch it. Look at his eyes; so tender and sweet; he wouldn't hurt me. He's coming toward me. Look how nice he smiles. He talks nice, too. Bobby—that's a nice name. Take my hand and we'll go for a walk in the woods. How soft and warm his little hand is. How innocent he is beside me. So few people are innocent.

The woods are so nice today. Look at the pretty shadows. See the little stream? The water is cool and good. No one seems to be in the woods; I guess they are all out on the streets pushing and shoving. What nice soft hair. Let me touch it. I won't hurt you. Please don't pull away. I don't want to hurt you. Stop yelling, people will think I'm doing something wrong, and they'll try to hurt me. Stop it Bobby! Stop it! Now that's better. Bobby, say something. Just don't lay there, say something! All I want to do was touch your hair. Get up. Someone's coming. They won't understand, they'll want to hurt me. I have to run. Someone is shouting at me. They're running after me. There're people all around me. More people are running after me. Nowhere to go. Don't hit me. Can't you understand, all I wanted was to touch his hair. Get away from me. I didn't want to hurt him. They pushed me down. Please don't hurt me. Stop kicking me. Please stop. Please.

STUDENT RESPONSIBILITY

by Herb Johns

A student's responsibility covers two major criteria: self-education, to a certain degree (through individual or group endeavors), and the pursuit of democratic and cooperative principles and procedures in the college community.

The first is easy to recognize. Self-education covers reading books and articles above and beyond those that are formally assigned, the joining of vocational clubs and societies in the field of endeavor that you are interested in, and constructive conversation on subjects that are of public concern.

The second is a bit more complex and, I think, in most colleges, a serious problem. The average college student of today views himself merely as being able to earn about \$200,000 more in his lifetime than he would have if he hadn't gone to college. He views ideas and opportunities with complacency; he strives for easily attainable goals; he practices undue restraint instead of creativeness and social responsibility. Coupled with this are the growing questions of "Why am I going to college?" "Why should I participate in student committees?" "Let somebody else do it." Activities and organizations that cannot provide suitable answers for these questions become degenerate and sometimes even disappear. Because of this attitude on the part of many students, the American campus today presents the problem of increasing enrollment together with the shrinkage of useful potentialities and a strong feeling of individualism and complacency.

The question arises "How can we cope with these problems?" "How can this attitude be replaced by one that has high ideals and standards?" Several ways of attaining these are available: renewed vigor and participation in class lectures and everyday discussion, the joining of, and the animation in club projects, field trips and activities, and the choosing of a curriculum that will create a challenge to our capacities. In other words, we must build up again pride and respect in scholarship and knowledge, for only then will education be a rewarding challenge.

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SPORTS EDITORIAL

HOW TO WATCH A BASKETBALL GAME

With the onset of the basketball season it seems appropriate to prepare the mind for the viewing of basketball games. To most fans, I'm sorry to say, the game is played by opposing teams of five players who run up and down the hardwoods with a big bouncy ball and try to throw it through an iron ring. How dull; like an animated game of ping-pong.

The more fastidious basketball fan appreciates some of the finer points of the game. He knows the rules and a smattering of basketball techniques, but he doesn't know what makes basketball the exciting spectator sport that it is.

I'll now try to let you in on the secrets behind the game, and thereby transform you into honest-to-goodness basketball "fanatics." Basketball is not merely a rat race, as it may seem at first glance, but a combination of teamwork, both offensive and defensive; the blending of the individual talents of the players. This overall concept, which is pertinent to any team sport, is put into operation with the strategy devised by the coach.

There is nothing more beautiful to a basketball fan than a surging, well-balanced, offensive attack. The attack is led by the playmaker, who determines what offensive plays will be used to crack the opponents defense.

The simplest offensive play is man beating man. By this I mean, the man with the ball scores, using deception and physical attributes to get past his defensive man. A play stemming from this can develop when another defensive player attempts to stymie the offensive player. This move will leave another offensive player unguarded and the first offensive player can pass to the second.

The screen is a move used to free a man for a shot. In this situation a man stands between the shooter and the defensive man. A screen can also be made by more than one player.

The block and the pick are two similar offensive moves. The block is accomplished by an offensive player moving in the way of a defensive

player so that the man he is assigned to guard is able to get free to receive a pass. The pick is like a block, but is used to protect the man with the ball.

These moves are primarily for man-to-man defenses. The man-to-man defense is the guarding of a specific offensive man by a specific defensive man no matter where on the court the offensive man may go. But there is more to the man-to-man defense than just following a single opponent. The defensive player is expected at times to drop his man in order to help a teammate or even to switch assignments with him.

A further ramification of the man-to-man is the sagging man-to-man defense. Here, the defensive players tend to play more loosely an offensive man who doesn't have the ball. This looser defensive tends to clog the area around the keyhole and therefore makes driving more difficult and it gives the pivot man less room to maneuver.

Finally, there is the all-court press; the closest possible guarding of the offense all over the court. This is used either at the outset of the game to

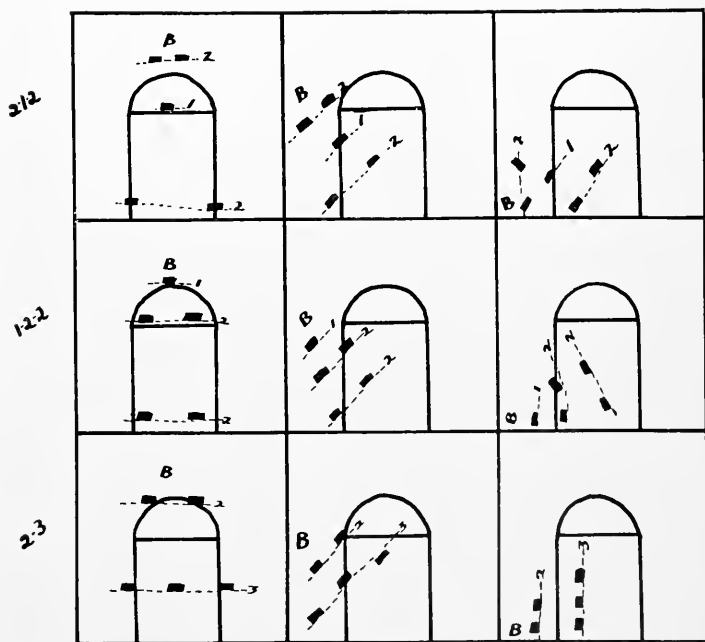
catch the other team off guard and gain an early advantage or late in the game as a desperation move on the part of the losing team. When the press is done effectively, it can limit the other team to a minimum of scoring. When it is ineffective, it will leave gaping holes in the defense. The all-court press is strictly a gamble.

Thus far we have discussed the man-to-man defense and the offensive moves against it. In professional basketball the man-to-man defense is the only defense that is allowed. However, in collegiate basketball, zone defenses are also allowed.

The zone defense is the guarding of a specific area around the basket rather than a specific player. These specific areas or zones change as the position of the ball changes. Every time the ball moves, the whole defensive team must adjust as a unit. The most popular zones used are the 2-1-2, the 1-2-2, and the 2-3. The illustrations will show you how these defenses are set up and how the defense adjusts.

One of the key objectives of both the offense and defense is rebound-

(Continued on page 6)



POOR WILLIE (continued)

was his moment. At last he would be there to see the horses run, to watch them from among a crowd he could finally afford to dress and eat as well as.

He bet heavily—what's money for but to spend it? And he lost heavily—not one stinkin' winner all day!

Willie left the park with barely enough money left in his pocket to get him back to the city. Depressing? No. Now he'd seen the horses, seen them stretch their slender, muscular bodies in a perfectly symmetrical picture of power in motion. He loved those horses and in a few weeks he'd have some money again, and he'd be back in business.

It was a long walk from the Port Authority back to the Bowery, but the excitement of the day kept him going.

He was five blocks from the flop house, when three big figures glided out of the shadows. He kept on walking, sizing them up as he approached them, trying not to let them know he was watching them.

"Well, well. Ain't you out a little late, mister?"

He kept walking, abreast of the three now. A hand reached out and grabbed his new blue jacket.

"I'm talkin' to you!" He found himself starting into a twisted snarl-smile. His hand relaxed. Willie adjusted his coat.

"Awright. Whaddaya want from me, anyhow?"

"My friends and me, we got a thirst, but we ain't got the funds to cover the caper, so we was wonderin' if you'd be so kind to lend us a few bucks," in sarcastic tones.

"I ain't got none. Lost it on the nags at Belmont."

The meaty hands grabbed his lapels again. Willie heard an agonizing rip. He still had a five rolled up in the toe of his right shoe.

"Awright! Awright!" He reached for his shoe.

"Watchit. He's gotta blade!"

They beat him—beat him bad. He lay in the gutter unconscious for a while, his new suit ripped to shreds and spattered with blood.

Willie had been kicked in the teeth again.

THE BOARD OF TRUSTEES

The Board of Trustees is the backbone of any organization and this college is no exception. I would like to take this opportunity to enlighten the new members of the student body as to the Board's constitution.

The general control, direction, and management of the property and affairs of the school is vested in the Board of Trustees. They have the power to approve and authorize the borrowing of money to purchase, sell, lease, mortgage, transfer in trust, or otherwise dispose of real estate or personal property.

The officers, and their positions on the board are: Manfred R. Krauskopf, honorary chairman; Morris H. Goldman, chairman; Leon L. Berkowitz, Vice Chairman; James Work, President; Elsie M. Belfield, Secretary; David Levin, Treasurer; Sydney K. Allman and George Robinson, Assistant Treasurers. The officers of the college serve for a term of one year, and successive terms of like duration, except for the President who may serve for a term not exceeding five years. The board holds a minimum of two meetings per year.

An advisory committee, the Executive Committee, has also been formed. It consists of the Chairman, Vice-Chairman, President, Treasurer, and such other members as deemed necessary by the President not in excess of three in number. Their term of office is one year. The job of the committee is to act for the Board of Trustees in any matter delegated it by the board and to handle any emergency which cannot await action by the Board of Trustees.

Other committees of the board include The Finance Committee, The By-Laws Committee, and the Nominations Committee. So, you see, the Board of Directors of the College controls the policy of the college. It is to them we owe the success and continued progress of the institution.

Gentleman, the *Gleaner* salutes you.

—MARTIN R. GILMAN

A LOOK IN THE FUTURE

by Robert Hilsen

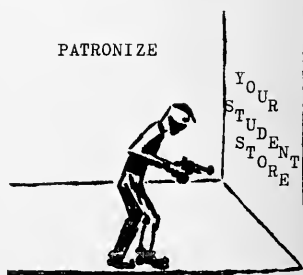
What will America be like in 1975? Some of the changes, (according to city planners, economists, businessmen preparing for the next decade's consumer goods, and architects, whose success will depend on estimates of how much the population will increase every year) will be: fewer work hours per week, over a million more women workers, communication via satellites, accurate weather forecast and control, longer vacations, and more holidays. Housing will still be crucial, although apartments and tenements will disappear from America's congested cities. Replacing these will be something called "The Tower in the Park." These modern towers will be about thirty stories tall and house duplex apartments for about 720 families.

There will be a rise in the average family income from \$5000 to \$7000. Rockets will deliver mail everywhere in the world and orbiting relay stations will speed radio messages on their way. Electronic devices will cook man's food faster, purify his air supply, predict the weather and diagnose his health. There will also be self-powered spare human parts, such as hearts, lungs and kidneys.

Schools will be running on night and day schedules with 45% more young people attending them. There will also be 25% more aged people than there are today as improved living conditions extend the general life expectancy.

These are some of the changes that will take place within the next fifteen years. The fantastic world of tomorrow is fast becoming the reality of today.

PATRONIZE



POEMS

How Happy is the Little Seed?

by Phytophil

How happy is the little seed
That lays upon the earth alone;
And doesn't know its size
Nor knowledge of its throne:
Who's only wish, a little light,
And just a little warmth at night:
Who's thoughts are not of earthly
things,
Superior in itself alone;
Declares its independence free
And keeps within its capacity:
Not breaking utter silentness
Awaiting only nature's kiss.

POETRY OF EXISTANCE

by William Shumaker

All is dark in Central Park
at midnight
The wind blows through the trees
in the dead of night
It blows my love's dark hair
across her pale face, bathed
in moon light
Her eyes reflect the moon and stars
in deep pools of blackness
The redness of her lips seem to call me
out of the coolness of the night
Her hands are warm, as we hold
each other tight, and a sparrow
makes a shadow across the moon
Her body is near to mine and I can
feel the beat of her heart, like the
pulse of the world
Her breath is warm, as she whispers
words of love into my waiting ear,
in the quietness that makes up
early morning
Our lips meet for a moment, all time
stops, all heaven stops for that
moment
The sun comes up from the edge
of hell
All is gone, nothing is left in the
hours that make up the day

GARDY'S

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GOVERNMENT

by Phytophil

Have you ever stopped to wonder,
son, about the way of man;
And how he toils and works and
fights to gain a little land.
But you, my child, are wise
indeed so listen to me well;
As I compose man's history which
couldn't fill a shell.
Born so very long ago I could
not tell the date;
But who cares, my goodly listener,
for he was last to rate.
With him came the social ant
that little creeping mite
While man rejected him, you
know, he put up quite a fight.
As history does tell us, man
continued on his way;
And still he toils and works and
fights even to this day.
You might say, my friend, his
improvement was not great;
But I would say it isn't bad
considering it is his fate.
Let's look at our friend, the
lowly monster ant;
Who'll do his work and do it well;
never says "I can't."
Constructs giant mountain hills
and tunnels under ground;
He works all day and hardly rests,
I wonder where he's bound?
Ants have quite a burden, but
show no sign of misdeed;
And all commands the queen does
give they listen well and heed.
Their casualties are great indeed
from loses due to man;
But if continuous at this rate
they're sure to form a clan.
For man, that poor old chap,
confusion on his face;
He'll stop at nothing for advance
to hasten up his pace.
I'm tired, son, to say more of him
his way I know is wrong;
He'll need a lot of changes to
eventually get along.
But now man has the great scientists
with noses towards the moon;
And at the rate they're going
they're bound to reach it soon.
According to the theory, there's
no life that lives up there;
They speak of mountain high and
craters deep but all the land is bare.
But well I know, my son, who works
works and toils that place;

No government which man has
known, nor any of his race.

For greater is this society than
man can ever know.

And that is why it reaps and gleans
with every seed it sows.

'Tis the "Society of the Social Ant"
that's on our satellite

And all other distant planets that
receive the sun's great light.

My tale has many morals, but
only one is right;

The one that stands correct in
nature's holy sight.

"The Best

at

Its Best"

ED'S DINER

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DOYLESTOWN, PA.

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LIBRARY REPORT

by Bob Somerville

On October 25, 1960, a library questionnaire was given to the student body. Eighty per-cent of the students were reported to have participated.

Since most students only use the library once, twice, or three times a week, something is needed to induce them to use the library more often. More material for research papers and periodicals for class work would be used. They would also use more sports materials, hobby material, and science fiction.

A music listening room is a good idea and would be used by almost all students. Classical and folk music are the most popular suggestions, although speeches, historical events, and language study would interest some. The German class will soon be using language study records.

A majority if the students do not own a typewriter therefore a typing room would be to their advantage as would a group study room.

A good many find the library collection up to date, and, with the completion of the annex, there will be 500 new paperbound books on a variety of subjects. The annex will also contain many of library's present books on fiction, history, travel, and biography.

Although the library hours are convenient to most students, some would like to have it open on weekends and a few hours later on week days. The library is now opened at 8 A.M. (previously at 9 A.M.), and is kept open over the dinner hour.

Almost everyone supported a proposed library committee. The committee has been appointed and will work in connection with the faculty and the librarian to give the students' viewpoints on improvements.

The library in general was found to be comfortable to study in, but some of the students complained about the lighting. The staff was found to be efficient and very helpful.

• • •

If you drink a glass of milk every morning for 1,200 months, you will be 100 years old.

SPORTS (continued)

ing. It is only logical that a team can only score when it has possession of the ball. Strong offensive rebounding will give a team more opportunities to score on one thrust. Strong defensive rebounding will give the offense a limited opportunity to score. The combination of good offensive and defensive rebounding is the key to a strong overall game.

Rebounding entails more than mere jumping; timing and, most important of all, the all-important position. The ideal rebounding position involves three players, each being about four feet from the basket, one in front and one on either side, with no opposing player in between them.

Strong offensive rebounding often results in easy follow-up shots and tip-ins. Strong defensive rebounding can develop into basketball's most exciting play, the fast break.

The fast break is initiated by the defensive rebounder's passing the ball quickly to a mate up court, who, along with other teammates or alone, makes a headlong dash toward his own basket for a quick score.

My objective was to give you an insight on the game of basketball, so that you may more fully appreciate the game. As a spectator, you should not be too intent on following the flight of the ball. The ball going through the basket should not be any novelty. Watch the teams as a whole; watch the offensive and defensive patterns develop by means of the methods and maneuvers I've described. Relish the beauty and purpose of every move. Sit down and really enjoy the game.

Ed Stein

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ICE CREAM

BOOK REVIEW

"The Ugly American"

by W. J. Lederer and E. Burdick

Disguised behind the cloak of fiction, *The Ugly American* presents the hidden side of Foreign Aid and Diplomacy understood by too few Americans.

In a book valuable not only for its readability as fiction but as an enlightening presentation of a most important problem, the authors reveal the curtain of red tape surmounting American diplomacy. In a series of episodes the authors illustrate the blunders and offenses committed by inefficient and perhaps incompetent embassy officials.

On the other hand the authors present the story of hard working, dedicated individuals pursuing the problems of helping underdeveloped nations in an intelligent effective manner. It is in these dedicated diplomats that our hope for success lies in areas such as South Eastern Asia.

It is not an idle condemnation presented by the authors. It is carefully presented with incidents taken from the area in question. Lederer and Burdick's information was carefully gathered by research, interviews and observations.

In an unorthodox epilogue attached to the fictional work is a factual account by the authors. Here they expand the fictional implications of the preceding pages and document their work. Fictional incidents and characters cross the bridge of fiction and become true life incidents.

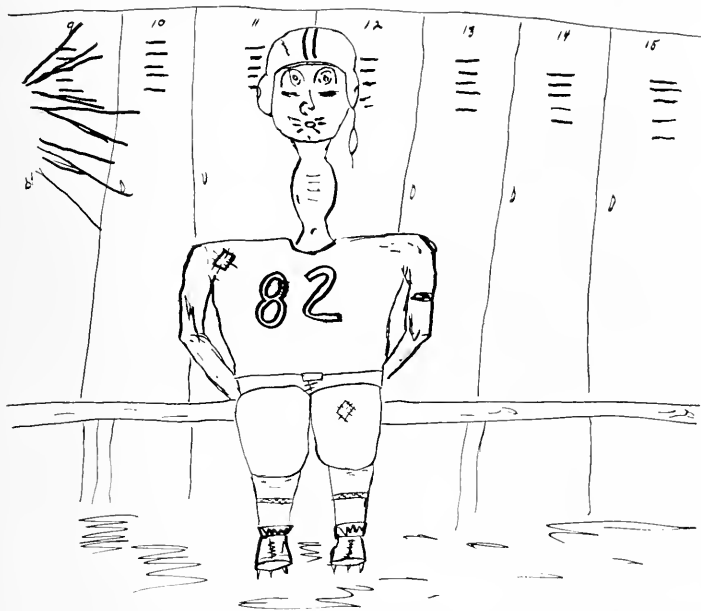
Furthermore they suggest solutions to the problems of encroaching Communism in underdeveloped nations. It is this aspect of the book which gives *The Ugly American* its greatest value and importance. It is here that the reader can gain understanding of the vast and urgent problem which our nation must meet and solve.

Ken Lipton

• • •

Sister: "I have a splinter in my finger."

Brother: "Been scratching your head?"



**"NOW MEN, LET'S GO OUT AND JAM
IT DOWN THEIR THROATS THIS HALF
WHAT D'YA SAY?"**

MOVIE REVIEWS

"The Alamo"

Producer-star John Wayne made a valiant attempt to condense all of the color and valor of the Texas fight for independence into the singular defense of the mission of San Antonio; thus three and a half pseudo-spectacular hours of "The Alamo."

The names of famous characters in the history and legend—William Travis, Jim Bowie, Davy Crockett, and others—together with meticulous historical accuracy and a star-studded cast, was not enough to convince this viewer that "the Alamo" was truly a "spectacular" in any sense other than the fact that the picture lasted an overwhelming three and a half hours.

Most likely it was the lack of the large proportion of brawny action associated with Wayne's pictures that made "The Alamo" too long and the audience too restless. What action scenes there were were excellent in both intensity and massiveness, but

they were short-lived and separated by long scenes during which obviously historically inaccurate buxom blondes were used to add color and life to still drawn-out sequences.

"The Alamo" had all the ingredients of a good movie; cast, colorful set and costumes, a stirring story, and a historical tradition marked with box-office appeal—but not the requisites of the competing spectacles.

Bob Somerville

"The Magnificent Seven"

With the TV Westerns covering just about every formula-script Hollywood can conjure and representing every conceivable attracting character from the Maverick Gamblers through the dedicated Marshal Dillon and the coldly intense Paladin, it would seem that the great motion picture Western sagas would have to rest their case on "HIGH NOON" and "SHANE." In spite of the intense competition,

however, we find Yul Brynner, Eli Wallach, Steve McQueen (a TV Westerner of merit on his own) and a host of other capable performers combining their efforts to come up with "THE MAGNIFICANT SEVEN" which must be destined to rank among the all-time great Hollywood Westerns.

Based on a story which simply concerns the hiring of seven gun-fighters by the elders of a small Mexican village to ward off the ravaging plundering of a Mexican bandit army of some forty misguided souls, the story is refreshing both in its odd twist and the combination of excellent acting and fine direction. It's still a formula story, but that formula is more than well observed by robust action and the persuasiveness of the characters throughout the picture.

"HIGH NOON" was made great on Gary Cooper's performance, and "SHANE" on Alan Ladd's, but "THE MAGNIFICENT SEVEN" has got them outnumbered.

—JOHN MERTZ

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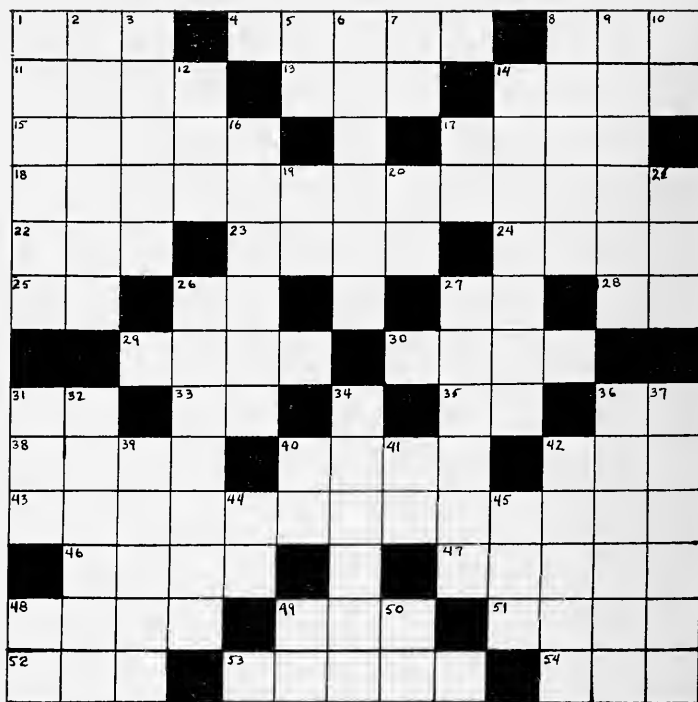
CROSSWORD PUZZLE

Across

1. Southern Cross (Abb.)
4. Lash Marks
8. Container
9. Therefore
13. New (Comb. form)
14. Pig Grease
15. Main Artery
17. -----kazi
18. One of the Pilgrim Fathers
22. Force open
23. Appear
24. Ruminant
25. Dreaded German police (Abb.)
26. Twice (Prefix)
27. Symbol for Cerium
28. New England State (Abb.)
29. Joke
30. Happy as a ---.
31. From (German)
33. Measure of length (Abb.)
35. Secret Service (Abb.)
36. As regards
38. Take out
40. Greek letter
42. Ocean
43. Harvest feasts
46. Conclusions
47. Take ----- (2 words)
48. Boys
49. Past
51. Story
52. Advertisements (Abb.)
53. Tired out
54. --- osene

Down

1. Imprints
2. Singing groups
3. Arrogant
5. Printer's measure
6. A note
7. Preposition
8. Nickname for James
9. ascended
10. Road (Abb.)
12. Saint (Abb.)
14. Climbing devices
16. Aid
17. Chess piece (Abb.)
19. Direction
20. Exist
21. Her Royal Highness (Abb.)
26. Guards
27. Winter melon (Alt. sp.)
31. Amino-di-thiozol (Abb.)
32. Decapitate



34. Free and easy
36. Feast
37. Holiday
39. Countries
40. College degree
41. Hawaiian gymnosperm
42. Move stealthily
44. King size (Abb.)
45. Form of sein in German
48. State with integration crisis (Abb.)
49. Associated press (Abb.)
50. Preposition

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